

HISTORY OF INTERIORS TEST 2 PRACTICE (SAMPLE)

STUDY GUIDE



SAMPLE STUDY GUIDE WITH LIMITED QUESTIONS

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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 – 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

Questions

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- 1. What are the four types of Greek moldings?**
 - A. Fillet, Bead, Cavetto, Scotia
 - B. Fillet, Bead, Cavetto, Torus
 - C. Bead, Cavetto, Scotia, Fillet
 - D. Cavetto, Scotia, Torus, Bead
- 2. In the context of Roman ornament, which culture includes motifs such as the sphinx and griffin?**
 - A. Greek
 - B. Egyptian
 - C. Persian
 - D. Roman
- 3. What is the circular stained-glass window called?**
 - A. Lancet Window
 - B. Clerestory
 - C. Oriel Window
 - D. Rose Window
- 4. Which Greek column is recognized by its plain capital?**
 - A. Ionic, volute scrolls
 - B. Doric, plain capital
 - C. Corinthian, acanthus leaves
 - D. Tuscan, simple capital
- 5. Compared to Greek interiors, Roman interiors were described as _____.**
 - A. spare and austere
 - B. minimalist
 - C. lavish in form
 - D. functional
- 6. What is the term for the Greek pattern known as Fret or Greek key?**
 - A. Fret or Greek key
 - B. Meander
 - C. Dentil
 - D. Rosette

7. A buffet form developed a shelf to display objects of ____.
- A. Status
 - B. Wealth
 - C. Rank
 - D. Honor
8. Which material, composed of gravel and rubble set in lime and sand mortar, allowed Romans to span great distances?
- A. Concrete
 - B. Marble
 - C. Brick
 - D. Lime plaster
9. What are the three parts that make up an entablature?
- A. Architrave, Frieze, Pediment
 - B. Architrave, Cornice, Pediment
 - C. Frieze, Cornice, Pediment
 - D. Architrave, Frieze, Cornice
10. Which component is the lowest part of the entablature?
- A. Architrave
 - B. Frieze
 - C. Cornice
 - D. Triglyph

Answers

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1. A
2. D
3. D
4. B
5. C
6. A
7. A
8. A
9. D
10. A

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Explanations

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1. What are the four types of Greek moldings?

A. Fillet, Bead, Cavetto, Scotia

B. Fillet, Bead, Cavetto, Torus

C. Bead, Cavetto, Scotia, Fillet

D. Cavetto, Scotia, Torus, Bead

This question tests your recognition of the basic vocabulary of Greek interior ornament—the simple profiles that shape many moldings. In Greek decorative language, the core profiles you're most likely to see are the fillet, a narrow flat edge; the bead, a small rounded ridge; the cavetto, a concave quarter-round curve; and the scotia, a shallow concave groove. These four give you the essential toolkit for creating transitions and subtle shadows between surfaces like friezes, cornices, and capitals. They are repeatedly used across Greek ornament because of their straightforward forms and strong readability in light and shadow. While other profiles exist—such as a torus, which is a larger rounded molding—these four are usually taught as the standard set for Greek moldings. Recognizing them helps you identify classical interiors more quickly and accurately, since they represent the foundational shapes that define Greek ornamental vocabulary.

2. In the context of Roman ornament, which culture includes motifs such as the sphinx and griffin?

A. Greek

B. Egyptian

C. Persian

D. Roman

Roman ornament shows a cultivated mix of imagery borrowed from the wider empire, creating a decorative language that signals power and worldliness. The sphinx comes from Egyptian imagery, and Roman artists frequently integrated it into reliefs, tombs, and garden statuary to evoke ancient wisdom and exotic prestige. The griffin, already common in Greek and Near Eastern art, also appears in Roman decoration, used as a protective or ceremonial motif in mosaics, frescoes, and architectural details. Because Roman design deliberately absorbed and reinterpreted motifs from Egypt, Greece, and the Near East, these symbols sit together in Roman ornament as part of its distinctive, cosmopolitan repertoire.

3. What is the circular stained-glass window called?

A. Lancet Window

B. Clerestory

C. Oriel Window

D. Rose Window

A circular stained-glass window is called a rose window. In Gothic cathedrals, rose windows feature a wheel-like, radial design with tracery that splits the circle into petals around a central point, filled with colorful glass to create dramatic light. This contrasts with a lancet window, which is tall and narrow with a pointed arch; a clerestory, which is the upper level with windows to let in light; and an oriel window, which is a projecting bay window. The distinctive circular, flower-like form and intricate glass make it the rose window.

4. Which Greek column is recognized by its plain capital?

- A. Ionic, volute scrolls
- B. Doric, plain capital**
- C. Corinthian, acanthus leaves
- D. Tuscan, simple capital

Plain capitals are the hallmark of the Doric order. In Greek architecture, the Doric capital is minimal and sturdy, with no elaborate scrolls or leaves—think of a simple rounded echinus topped by a square abacus. This plain top combines with a massive, fluted shaft (often without a base on early temples) to give the Doric look a strong, austere presence. Ionic capitals, in contrast, have volutes (spiral scrolls); Corinthian capitals are ornate with acanthus leaves; Tuscan is a simplified Roman adaptation with its own plain, unornate style but is not the Greek order known for a plain capital. So the plain, unadorned capital identifies the Doric column.

5. Compared to Greek interiors, Roman interiors were described as _____.

- A. spare and austere
- B. minimalist
- C. lavish in form**
- D. functional

Roman interiors were described as lavish in form because, unlike Greek interiors which favored restrained proportion and simplicity, Roman spaces celebrated decoration, opulence, and abundance. Wealthy Roman homes and public interiors headline their grandeur with extensive wall paintings and mosaics, marble and gilded surfaces, elaborate stucco ceilings, and richly carved furnishings. These elements created a sense of display and magnificence aimed at showcasing power and wealth, rather than just serving practical needs. That emphasis on ornate decoration and sumptuous materials is why lavish in form best captures the Roman approach. The other descriptions don't fit as well: Greek interiors leaned toward balance and restraint, while terms like minimalist or purely functional don't reflect the decorative excess that characterized Roman interiors.

6. What is the term for the Greek pattern known as Fret or Greek key?

- A. Fret or Greek key**
- B. Meander
- C. Dentil
- D. Rosette

The pattern in question is most commonly described in interior design and architectural terminology as a fret or Greek key. This name reflects how designers have long referred to the continuous, angular line that weaves in a rectilinear, meandering border, a hallmark of classical Greek ornament. While art history often uses the formal term meander to describe this motif, in practical design contexts the familiar labels fret or Greek key are the standard ways to name it. That's why choosing fret or Greek key best matches how the pattern is known and used in decoration, making it the most fitting answer. The other terms describe different motifs: dentil is a tooth-shaped molding, and rosette is a circular floral motif, which don't refer to this particular border pattern.

7. A buffet form developed a shelf to display objects of ____.

A. Status

B. Wealth

C. Rank

D. Honor

Interiors used furniture and arranged objects to signal social standing. A buffet's shelf was a dedicated space for items chosen to communicate one's position in society—fine porcelain, silver, portraits, and other cherished pieces that guests would recognize as signs of taste and prestige. Displaying these status symbols made the household's social rank legible to visitors. While wealth can enable such displays, the emphasis is on signaling status—the social value attached to curated objects—rather than simply indicating wealth, rank, or honors, which are more about position or recognition than the everyday display of material culture.

8. Which material, composed of gravel and rubble set in lime and sand mortar, allowed Romans to span great distances?

A. Concrete

B. Marble

C. Brick

D. Lime plaster

Roman concrete is the material described, a lime-based mix with aggregate such as gravel and rubble that hardens into a strong, cohesive mass. The crucial aspect is that this concrete could be formed into arches, vaults, and domes, and, when blended with pozzolanic materials like volcanic ash, would gain a hydraulic set to harden in wet conditions. That combination let builders span long distances and create large, durable structures—long-lasting bridges, aqueducts, and monumental domes—because the material could be cast in place and distribute loads efficiently. Marble is decorative stone, brick consists of individual units, and lime plaster is a finishing coating, not the structural, spanning material Roman concrete provides.

9. What are the three parts that make up an entablature?

A. Architrave, Frieze, Pediment

B. Architrave, Cornice, Pediment

C. Frieze, Cornice, Pediment

D. Architrave, Frieze, Cornice

In classical architecture, the entablature is the horizontal structure that rests on the columns and is divided into three parts: the architrave at the bottom, the frieze in the middle, and the cornice at the top. The architrave is the lowest band, often a simple, plain course directly supported by the capitals. Above it, the frieze can be either plain or adorned with relief sculpture, inscriptions, or patterns. The cornice projects outward and crowns the entablature with moldings that create a clear edge and help throw rain away from the structure. The pediment sits above the entablature, forming the triangular gable of the front or end of the building, and is not considered part of the entablature itself. So the three parts that make up the entablature are architrave, frieze, and cornice.

10. Which component is the lowest part of the entablature?

A. Architrave

B. Frieze

C. Cornice

D. Triglyph

In classical architecture, the entablature is the horizontal structure above the columns and is divided into three bands from bottom to top: the architrave, the frieze, and the cornice. The architrave is the lowest band, sitting directly on the capitals and acting as the lintel that carries the weight above. The frieze rests on the architrave and may be decorated with elements like metopes or triglyphs in the Doric order. The cornice forms the upper projecting edge that crowns the entablature. A triglyph is a decorative feature within the frieze, not a separate horizontal band, so it isn't the lowest component. Therefore, the architrave is the lowest part of the entablature.

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Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

<https://historyofinteriors2.examzify.com>

We wish you the very best on your exam journey. You've got this!

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